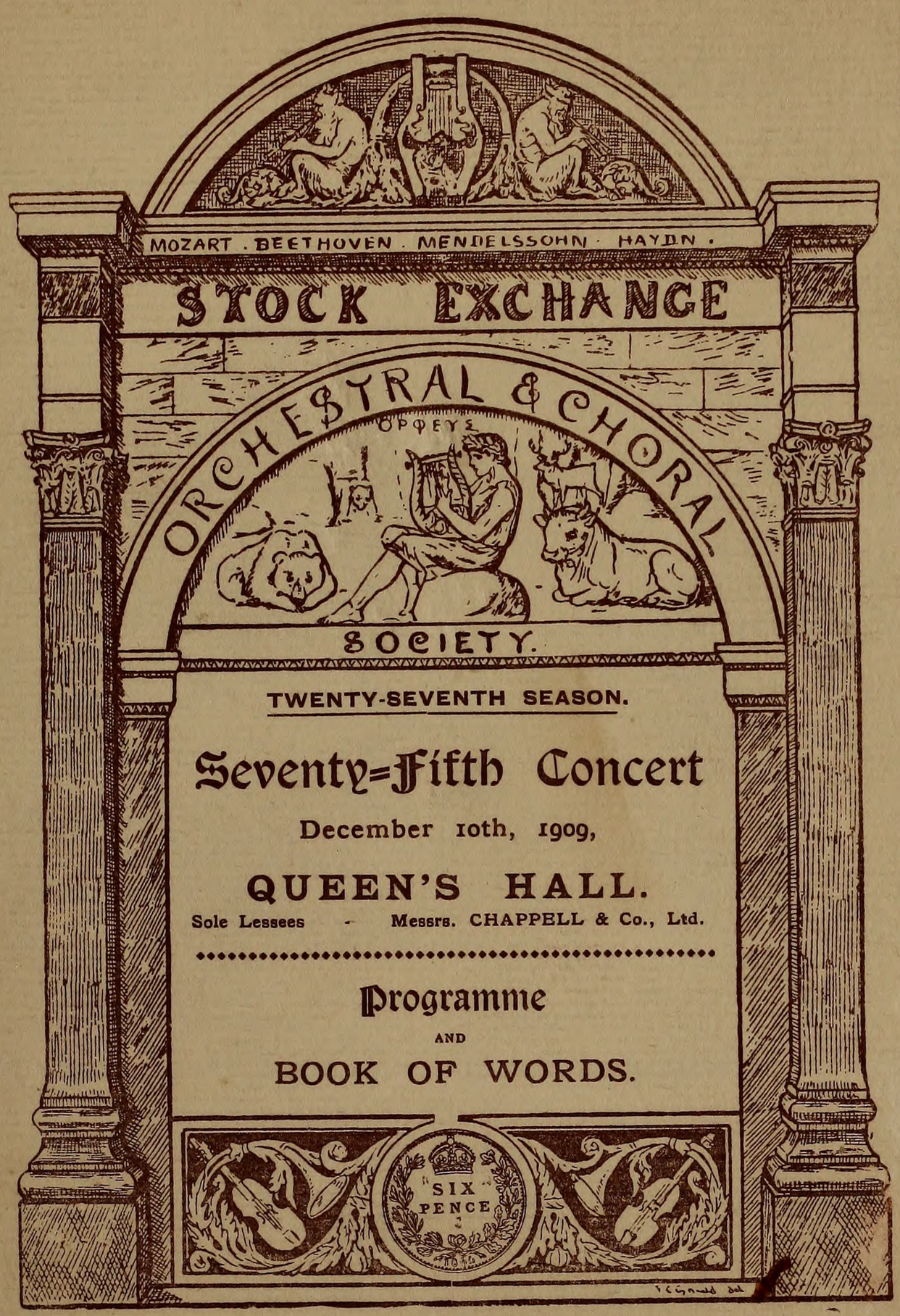

TWENTY-SEVENTH SEASON.

Seventy-Fifth Concert

December 10th, 1909,

QUEEN'S HALL.

Sole Lessees - Messrs. CHAPPELL & Co., Ltd.

Programme

AND

BOOK OF WORDS.

The Stock Exchange

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The Orchestra.

Violins 1.
Morris, C. A.
Mertens, J.
Allcard, V.
Ayscough, H.
Bartholomew, L.
Blackbourn, G. R.
Bower, G. C.
Collins, H.
Cunningham, C.
Dyer, F.
Fletcher, V. R.
Gray, J. R.
Ker, R. S.
Lilienfeld, J.
McDonald, G. F. H.
Milner, Wm.
Reizenstein, A.
Simon, E.
Todd, J. W.
Webster, J.
Wolf, H.

Violins 2.
Whitley, A. R.
Crouch, J. L.
Barbour, A. H.
Belcher, H. H.
Bennett, A. G. A.
Binsted, H. M.
Bodmer, R.
Bower, S. H.
Braithwaite, J. F.
Cooper, A. J.
Ford, A. P.
Godfrey, E. J.
Goodwin, C.
Hirch, R. E.
Kander, E.
Moseley, M. E.
Mostyn, F. A.
Quayle, L.
Rogers, S.
Seager, F. S.
Warne, E. S.
Warrens, E. R. C.

Violas.
Andrews, H. du P.
Jewson, W. A.
Baker, E. H. G.
Dunaway, H. J.
Dury, F.
Hebditch, S.
Ling, G. D.
Morgan, P. J.
Nevill, R. C. R.
Pike, F. W.
Quarrell, W. H.
Terry, E. E.
Theobald, B. G.
Watson, R.

Violoncellos.
Bliss, A. W.
Bamford, Dr.
Barnard, A.
Carver, A. G.
Castello, S. M.
Ellercamp, H. McD.
Goldsmith, G. L.
Herbert, R.
Mace, J. E.
Nye, A. B.
Payn, H. J.
Pike, H. W.
Rudorf, M.
Smith, C.
Smith, P. L.
Tomkins, W. H.
Warrens, E. R.

Double Basses.
Sutch, W. A.
Ringrose, A. J.
Bonner, F.
Chrystall, C.
Garrett, F.
Gritton, S. E.
Lowe, A.
Mackenzie, G. H.
Turner, R. C.

Flutes.
Bartlett, J. F.
Russell, H. C.

Piccolo.
Souper, A.

Oboes.
Davies, E. W.
Horton, E. C.
Winn, Hon. C. H.

Cor Anglais.
Davies, E. W.

Clarinets.
Egerton, J.
Donald, A. M.

Bass Clarinet.
Cressall, A. E.

Bassoons.
James, E. F.
Sneath, F. G.

Contra-Bassoon.
Stutfield, F.

Horns.
Borsdorf, A. [H.
Van Dermeerschen,
Busby, T. R.
Jamieson, J.

Trumpets.
James, F. G.
Hall, E. M.
Rawles, F. L.

Trombones.
Falkner, A.
Atherley, E.
Evans, R.

Bass Tuba.
Plumley, W. H.

Tympani.
Dyer, C. M.

Bass Drum, Side Drum, Bells, &c.
Vandervell, W. F.
Windsor, W.
Henderson, C.
Lisser, H. C. J.

Harp.
Timothy, Miss M.

Conductor - - ALLEN GILL.

Accompanist - ALGERNON H. LINDO.

CONCERT GRAND PIANOFORTE BY Messrs. CHAPPELL, Ltd.

The Stock Exchange Choir.

Alford, C. C. G.
Allen, C. H.
Bancalari, C. H. V.
Bassett, W. H.
Blackett, A. S.
Caddy, F. J.
Chapman, H. C.
Chipchase, H. W. J.
Davis, T. E.
Gibbard, W.
Glover, W. F. H.
Gray, H. V.
Green, F. M.
Gribble, W. C.
Hackman, H. S
Hall, J. F.
Hardy, A. J.
Harvey, H. J.
Hawkins, C. E.
Headley, E. M.
Hiles-Smith, W.
Hipwell, C. F.
Hitchcock, W.
Hopkins, H. L.
Hopwood, E. J.
Hutchison, J. C.
Inglis, H.
Kale, J.
Killik, W. E.
Killik, H. P.
Ladler, A. E.
Lardner, H.
Lister-Glass, A.
Maclachlan, J.
Maiden, A.
Marshall, R.
Neil, H.
Newman, T. E.
Pain, W.
Perry, A. W.
Puddephatt, F. A.
Regan, W.
Rennie, W. J.
Reynolds, L. B.
Rich, A. W.
Richard, A. L.
Roberts, W. E.
Saw, H. W.
Scott, S. W.
Shrimpton, V.
Sissons, F.
Spurling, S. J.
Syer, H. L.
Taylor, B. F.
Thomas, H. B.
Thompson, T. E.
Warren, R.
Watson, S.
Wise, J. H.
Wrightson, A. L.

Conductor—MUNRO DAVISON, F.R.C.O., L.R.A.M.

Stewards:

Abrahams, Leopold A.
Bendix, A.
Clark, S. T.
Davis, Norman
De Boos, W. L.
Edwards, S. J.
Gethen, H. H.
Greenwood, H. E.
Hagon, H. J.
Harburg, F. G.
Harris, E. R.
Jacks, T. P. H.
Kent, S. W.
King, W.
Lumley-Wakeling, F.
Mackintosh, A.
Ray, A. J.
Samuel, H.
Schwersee, M. H.
Sydney, Adrian L.
Vandervell, W. F.

Notices.

Those of the Audience who find it necessary to leave before the Concert is over are particularly requested to do so between the pieces, so as not to disturb those wishing to remain.

Gentlemen desirous of joining the Orchestra or Choir, or becoming Subscribers to the Society, are requested to fill up the form at the end of the programme, and forward it to the Honorary Secretary.

Programme.

GOD SAVE THE KING.

Symphony No. 2, in D - - - - *Brahms*

Part-Song - A Hymn before Action *H. Walford Davies*

Part-Song - - "Go! Rose" - - *W. Beale*

Part-Song - - The Blind Raven - - *W. H. Bell*

Concerto in D for Violin and Orchestra - - *Paganini*

Solo Violin—Miss KATHLEEN PARLOW.

TEN MINUTES' INTERVAL.

Concert Overture in D - - - *Oskar Borsdorf*

Ballad Madrigal "Let us all go maying" *R. L. de Pearsall*

Part-Song "Night winds that so gently flow" *J. B. Calkin*

Violin Solos - (*a*) Nocturne in E flat - *Chopin*
(*b*) Habanera - - *Sarasate*

Miss KATHLEEN PARLOW.

Part-Song - The Voyage of the Vikings - *Fritz Gambke*

Huldigungsmarsch (Homage March) - - *Wagner*

Programme.

(Historical and Analytical Notes by F. GILBERT WEBB.)

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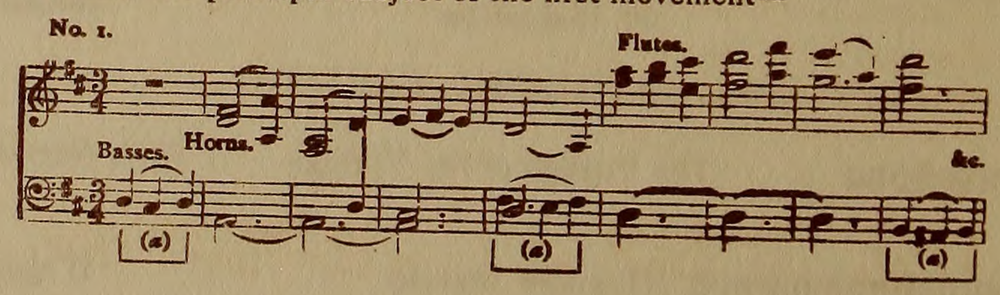
GOD SAVE THE KING.

Symphony No. 2, in D - - - *Brahms* (1833-97)

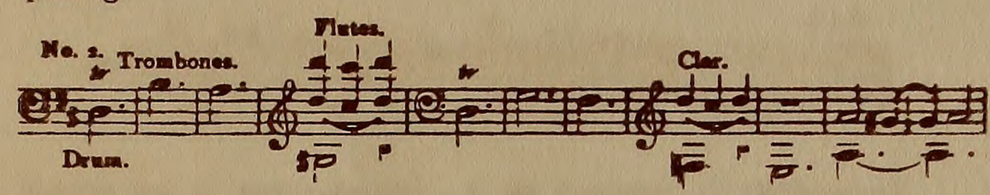
If the first Symphony of Brahms was inspired by consideration of the tragedies of life, his second Symphony deals with those intervals of complacent happiness that come as welcome interludes between strenuous periods; for no two companion-works could well present a more vivid contrast. The great composers have been attracted by the terrible because suffering is the opportunity for nobility, but the majority of mankind in its moments of recreation turns more willingly to works that treat of life's compensations, and hence it is that the Symphony played to-day became popular long before its predecessor was understood.

Allegro non troppo—D major (3-4).

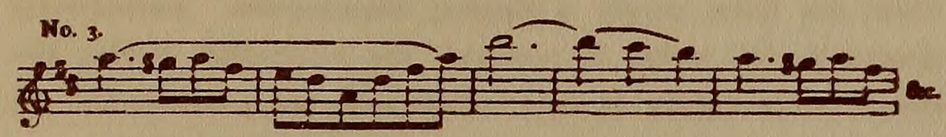
The opening bars should be attentively followed, for they contain the principal subject of the first movement—



The first three notes, marked (*a*), should in particular be fixed in the memory, for they are as the keystone of an arch, binding the whole structure together. As soon as the above phrase has been heard, it will be observed that the figure referred to is repeated a third lower, and, eight bars later, the first violins and the violas commence a bold passage of wide intervals, at the completion of which a soft roll from the kettledrum in D heralds the following passage—

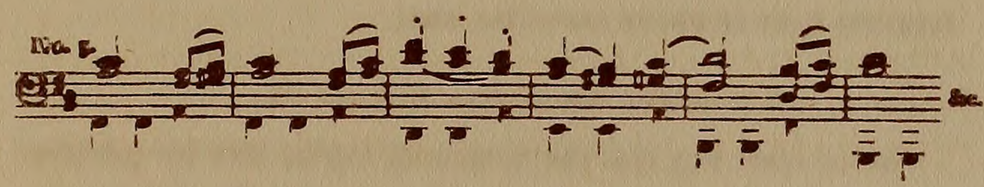


which is succeeded by the first violins giving out—

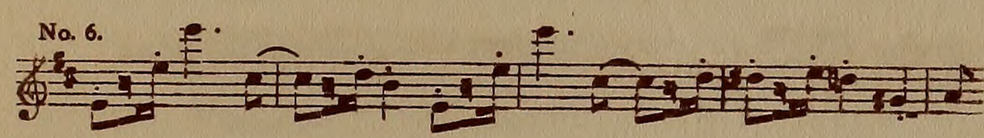


the grace and beauty of this theme being enhanced by its sequel—

The composer then begins to prepare for the entrance of the second subject, which takes the form of a duet between the violas and 'cellos—

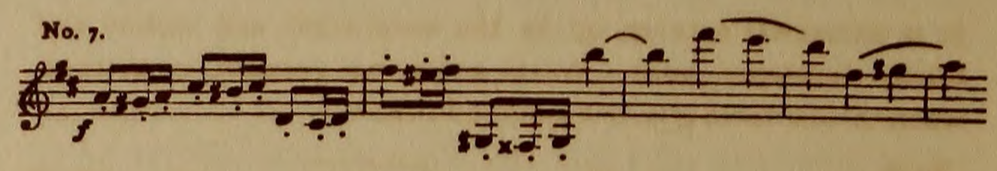


When the stringed instruments have finished their song, the wood-wind takes up the typically German melody, and the orchestra seems to subside into a mood of complacent satisfaction; but this does not please the violas or bassoons, which reiterate a phrase of three notes that leads to a vigorous protest from the strings in unison—



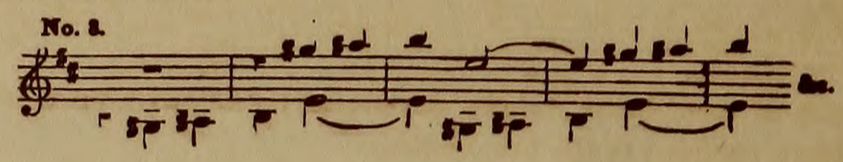
continued by—

No. 7.



This is followed by a period of general commotion, in which becomes prominent—

No. 8.



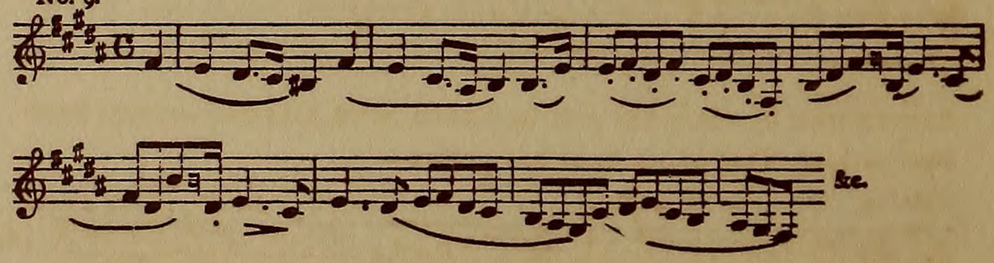
Tranquillity is restored by the reappearance of the second subject, this time played by the second violins and violas, above which the flutes supply a rippling counterpoint. Immediately afterwards this order is reversed, the wood-wind having the second subject while the first violins have the counterpoint. A few bars later is reached the end of the exposition section.

The listener would be little benefited by detailed description of the manner in which Brahms has developed the above themes, but it may be helpful to point out that considerable use is made of bars 6, 7, and 8 of No. 1, preludial to elaborate treatment of No. 1 (*a*). The employment of other matter stated in the exposition will attract the listener's attention until the usual recapitulation ensues, succeeded by the final *Coda*, which is approached by a passage of much beauty, resulting in great measure from felicitous use of the horn.

Adagio non troppo—B major (C).

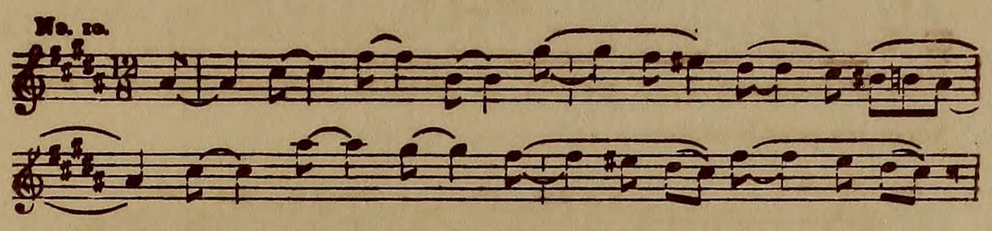
In the same way that the Symphony begins with the principal subject of the first movement, in like manner the *Adagio* commences with the announcement of its chief melody by the 'cellos—

No. 9.



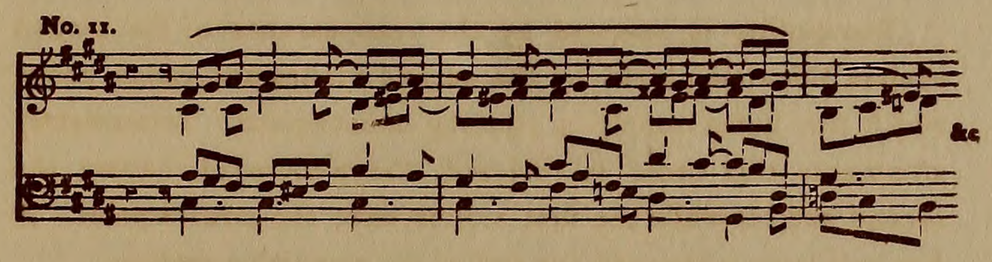
It is immediately taken up by the wood-wind and violins and briefly developed until *L'istesso tempo, ma grazioso*, is marked, when the clarinets give out a second theme—

No. 10.



which in turn, being briefly developed, is followed by a third subject, confided to the first violins—

No. 11.

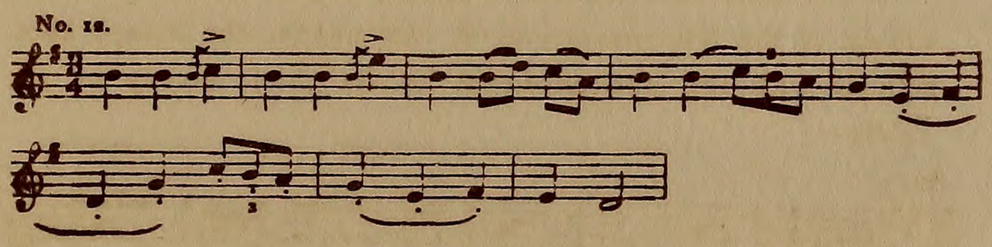


When the wood-wind takes this up it is accompanied by florid counterpoint from the strings with very happy effects. At length No. 9 returns by way of the violins, but in 12-8 measure and in combination with other themes. The subsequent writing is extremely ingenious, and the music gathers in artistic importance until the movement ends with a quotation by the clarinets of a phrase evolved from the principal theme.

Allegretto grazioso, quasi Andantino—G (3-4).

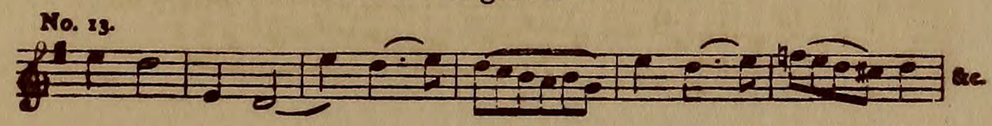
The independence of form which characterizes the preceding movement also exists in the *Allegretto*, which stands in the place of the usual *Scherzo*. It starts in a pastoral manner with this melody of contentment, entrusted to the oboe—

No. 12.



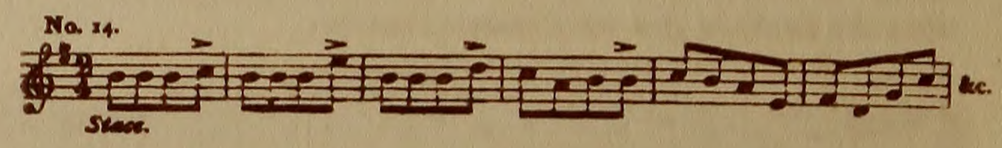
harmonized by clarinets and bassoons, with *pizzicati arpeggi* from the 'cellos. Out of its final bar grows—

No. 13.



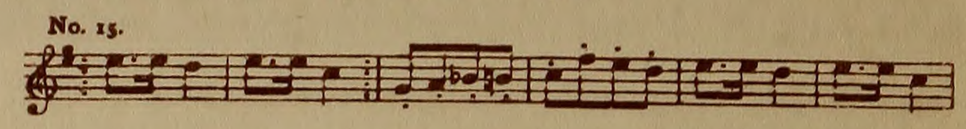
Then the time changes from 3-4 to 2-4, and No. 12 assumes the form—

No. 14.



This gives rise to an episode based upon—

No. 15.

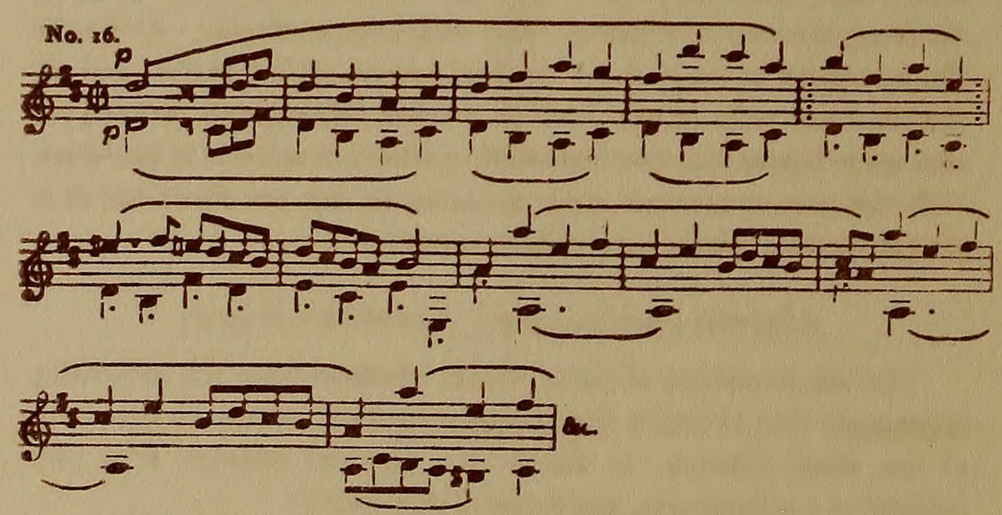


which plays an important part in the movement. No further themes are announced, and the development of the above is so easy to follow that further explanations are unnecessary.

Allegro con spirito—D (C).

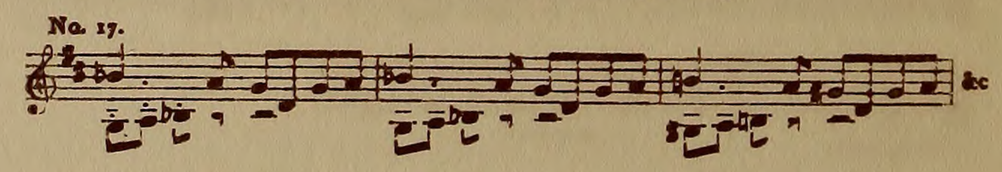
It might be assumed that the composer's thoughts drifted to the times of Haydn and Mozart as he penned the principal subject—

No. 16.



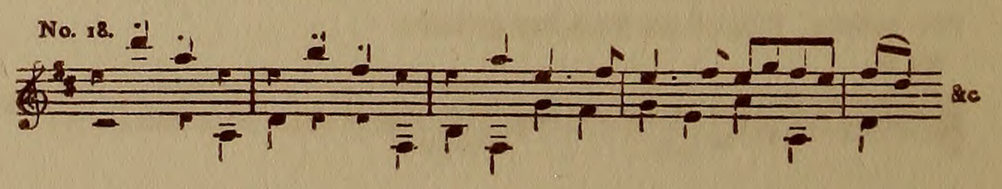
Delivered *sotto voce* by the strings this leads into an energetic ensemble. Its vigour is derived from the passage—

No. 17.



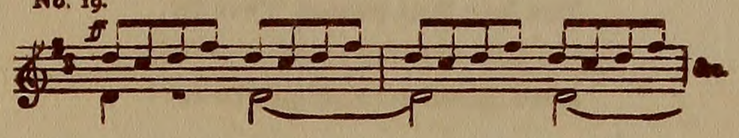
and, rising to a climax with—

No. 18.



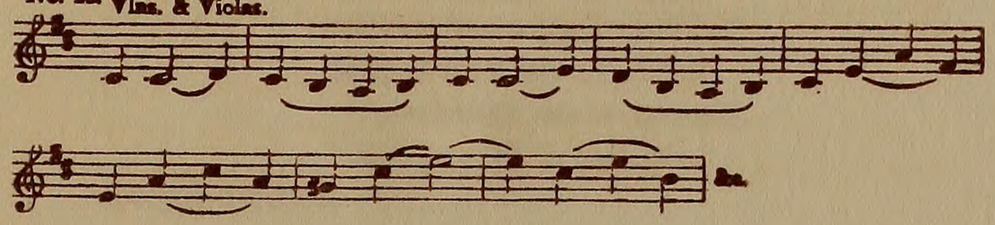
arrives at its full force with—

No. 19.



After this the energy of the music gradually subsides in a long *diminuendo* until the first violins and the violas sing the second subject—

No. 20. Vlns. & Violas.



accompanied by the quaver figure from No. 19. This completes the thematic material. Although the subsequent writing is elaborate, it is easy to follow with the guide afforded by the above-quoted themes; but attention may be drawn to a development of No. 19, in triplet-form, and to an augmented version of the last three notes of bar 8, with the succeeding note of example No. 16. Every page of the score bears witness to the earnestness and painstaking labour bestowed by the composer on his work, but nowhere is it more apparent than in the conclusion of this Symphony of melodic charm and happy sentiment.

Part-Song - A Hymn before Action *H. Walford Davies* (1869)

The earth is full of anger,
  The seas are dark with wrath,
The nations in their harness
  Go up against our path:
Ere yet we loose the legions,
  Ere yet we draw the blade,
Jehovah of the Thunders,
  Lord God of Battles, aid!

High lust and froward bearing,
  Proud heart, rebellious brow,
Deaf ear and soul uncaring,
  We seek Thy mercy now!

The sinner that forswore Thee,
  The fool that passed Thee by,
Our times are known before Thee—
  Lord, grant us strength to die!

E'en now their vanguard gathers,
  E'en now we face the fray—
As Thou didst help our fathers,
  Help Thou our host to-day!
Fulfilled of signs and wonders,
  In life, in death made clear—
Jehovah of the Thunders,
  Lord God of Battles, hear!

Rudyard Kipling.

Part-Song - - "Go! Rose" - - *W. Beale* (1784-1854)

Go! Rose, and on Themira's breast
Find, happy flower, thy throne and tomb.
When jealous of a fate so blest,
How shall I envy thee thy doom?

Should some rude hand approach thee there,
Guard the sweet shrine thou wilt adorn;
Ah! punish those who rashly dare,
And for my rivals keep thy thorn.

Part-Song - The Blind Raven - *W. H. Bell*

Ah! On the sea-shore sat a Raven, blind,
And from the bitter cistern forced his only drink to draw.
Suddenly the Pelican, flying over,
Fortune's shadow cast upon his head,
And calling—"Come, poor Son of Salt,
And taste of sweet water from my maw."
"If I taste it once, the salt I have to live on
May for ever turn to loathing;
And I sit a bird accurst,
On the shore to die of thirst."

From the Persian of Jāmi.

Concerto in D for Violin and Orchestra - *Paganini* (1784-1840)

Solo Violin—Miss KATHLEEN PARLOW.

The personality of Nicolo Paganini looms as large in the gathering mists of time as the remembrance of his virtuosity. Born in 1784, and so abnormally gifted with executive facility that he made his début in public at the age of nine, he came at a time when conventionalism in Art was supreme, and when the individuality of the artist was little considered. Paganini's eccentricities, his romances, adventures, and the extraordinary effects he produced from the violin, seized on the public mind and caused him to become a conspicuous figure. When he came to London in 1831, he was mobbed in the streets by admiring crowds, and—greatest of all proof of fame—his name was given to fashionable articles of dress, including, of course, a Paganini bow. Although undoubtedly a born musician, Paganini's celebrity was largely obtained by his invention and bold use of effects previously unknown or not then considered legitimate. He practised and experimented assiduously until he had acquired a technique regarded as phenomenal. This technique may be said to be completely comprised in his pieces " Le Stregghe," " Rondo de la Clochette," and " Carnavale de Venise."

As a composer he possessed the Italian appreciation of broad and simple melody, and he wrote with unfailing attention to effect. These qualities are the characteristic features of the Concerto in D, generally considered to be one of his most representative works. Wilhelmj's version begins with a short orchestral introduction, at the end of which is heard the initial semiquaver figure of the principal subject, soon afterwards delivered in its entirety by the soloist. It is continued by a brilliant episode which leads into a discussion of the chief theme, terminating in a trill which introduces the second subject.

The grace and earnestness of this melody, in combination with the soft, pulsating chords from the orchestra, provide an effective contrast to the context. Its expressiveness is intensified by repetition an octave lower, after which the solo violin part soars to the highest register of the instrument, and passages calling for virtuosity of

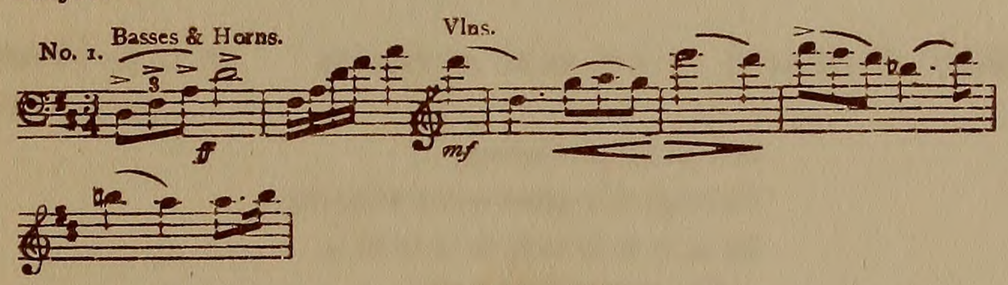
technique follow in rapid succession, ending in a brilliant *cadenza*. Subsequently the orchestra commences the development section, in which the soloist introduces a fresh theme, announced in B minor, accompanied with a semiquaver figure by the first violin, and canonically by the violoncellos. One other theme assists in the development of the work, but further explanation is unnecessary, as with the above indications the listener will be able to follow easily the further progress of the Concerto unto its appointed end.

Ten Minutes' Interval.

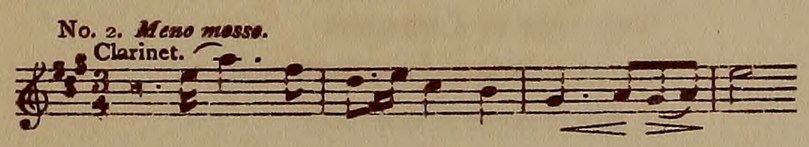
Concert Overture in D - - - *Oskar Borsdorf*

The composer of this work was born in London in 1889, and is the son of the esteemed horn-player Mr. A. Borsdorf. He received his musical training at the Royal Academy of Music, where in 1904 he won a scholarship for the French horn and became his father's pupil, and in 1906 gained the Michael Costa Scholarship for composition, which he studied with Mr. J. B. McEwen.

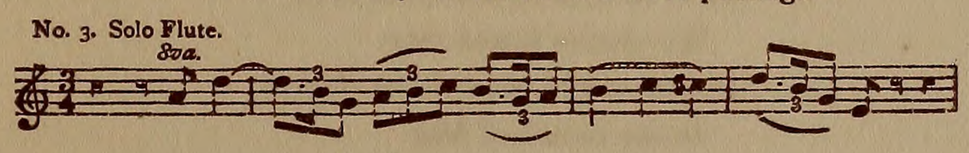
The Overture begins *Allegro maestoso con fuoco* with the principal subject—



Its exuberance is the keynote of the work, and the phrases in the first two bars should be observed, as they seem to contain the vitalizing spirit of the entire composition. This theme is developed at some length, and is worked up to an effective climax before the second subject (*Meno mosso*) is introduced—



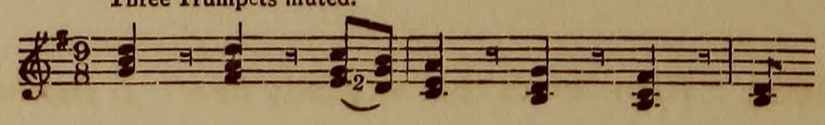
It exerts a controlling influence, and after the manner of the first theme is treated with much consideration, during which the harp is heard for the first time before the principal theme returns in a boisterous manner on the brass. Shortly after this the working-out section commences in C major, and is carried through with energy and resource. Attention may be called to a flute passage—



as the second bar subsequently plays a prominent part; and later on there occurs a striking phrase for three muted trumpets which occupies attention for some little time—

No. 4.

Three Trumpets muted.



There will be no difficulty in following the remainder of the work, the construction being clear and well knit, and built up with the above-mentioned subjects.

Ballad Madrigal "Let us all go maying" *R. L. de Pearsall* (1795-1856)

Let us all go maying,
Through the green-wood straying.
Fa la la la la la la la la la la,
We chaunt it and play.
Oh, 'tis merry when we're singing
In the month of May.

Ye that are for pleasure,
Trip with us a measure.
Fa la la la la la la la la la la,
We chaunt it and play.
Oh, 'tis merry when we're singing
In the month of May.

Care was sent to spite us,
Music to delight us.
Fa la la la la la la la la la la,
We chaunt it and play.
Oh, 'tis merry when we're singing
In the month of May.

Part-Song "Night winds that so gently flow" *J. Baptiste Calkin* (1827)

Night winds that so gently flow,
Hush! oh, hush your murmurs low;
Softly wrapt in beauty's glow,
My Delia sleeps.

Soothe her with thy soft caress,
Gently breathe in tenderness;
While visions bright her slumbers bless,
Her Damon weeps.

Violin Solos - (*a*) Nocturne in E flat *Chopin* (1810-49)
(*b*) Habanera *Sarasate* (1844-1908)

MISS KATHLEEN PARLOW.
(Accompanied by CHARLTON KEITH.)

Part-Song The Voyage of the Vikings (*Ledeganch*)

Fritz Gambke

O'er the billowy sea
Roams the Viking free,
Where heroes of Odin are leading.
O hoi O! O hoi O! O hoi O!
Let slip, let slip, let slip!
The fierce dragon-ship,
To plunder and victory speeding!

Clash buckler and glaive,
And loud o'er the wave
The Northmen's battle-cry hallo,
O hoi O! O hoi O! O hoi O!
Aboard, aboard, aboard!
For Hildur draw sword!
Forget not Valkyrs and Valhalla!

Though Midgard be wrath,
Fare joyfully forth,
Ride proudly the wild waters gleaming.
O hoi O! O hoi O! O hoi O!
Good luck! Good luck!
May the Viking come back,
And still greater glory be dreaming!

Translated from the Norwegian by Elisabeth M. Lockwood.

Huldigungsmarsch (Homage March) - *Wagner* (1813-83)

Rarely has gratitude expressed itself in music in such gorgeous tones as in this March, written by Wagner as a testimony of homage and allegiance to King Ludwig II. of Bavaria, who by his patronage of the composer in 1864 rescued him in one of the most critical periods of his life. Practically without money, with health impaired, and harrowed by continued artistic disappointments, the future must have looked very gloomy to Wagner when he left Vienna in 1864 and started on his way to Switzerland; but at Stuttgart he was met by the King of Bavaria's secretary with an invitation to come to Munich and to finish his "Ring." Nor did the King's generosity stop here. He made Wagner an allowance of £100 a year, which he increased in the autumn, also placing at his disposal a house on the outskirts of Munich.

Wagner's first acknowledgment was to write the "Homage March," intending it to celebrate the King's birthday; but this apparently was prevented by Wagner's desire to write for military band, which necessitated his consulting sundry players of instruments with which he was technically unacquainted. The work, however, was performed in the summer of 1864, and the delay was fully justified by the effect produced, the Homage March being admitted to be the most important and richly scored composition for military bands. It was not arranged for full concert orchestra for several years afterwards, when the task was commenced by Wagner, who, however, handed it over to Raff to complete.

Although termed a march the form is very different from the usual pattern. It opens with an Introduction based on a broad theme of a polyphonic nature given out by the wood-wind. This is subsequently taken up by the strings, followed by a fanfare accompanied by a drum-roll, which culminates in a passage of grandiose character. The principal theme is commenced softly, and on its completion is succeeded by an elaborate development, after the manner of a symphonic movement. The fanfare and its tributary being repeated, the chief subject makes an assertive entry, the full force of the orchestra being employed, and the work concludes with a brilliant *Coda* of a triumphant nature.

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